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Glenn Block Director/Conductor
Illinois State University

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**Music Department
Illinois State University**

SYMPHONY ORCHESTRA

**Glenn Block, *Music Director and Conductor*
Julian Dawson, *Piano***

Overture to *Benvenuto Cellini*, Op. 23

**Hector Berlioz
(1803-1869)**

Symphony No. 1 in C Major

**Georges Bizet
(1838-1875)**

**Allegro vivo
Adagio
Allegro vivace
Allegro vivace**

Intermission

Concerto No. 2 in B-Flat Major, Op. 83

**Johannes Brahms
(1833-1897)**

**Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso**

Julian Dawson, *Piano*

**Braden Auditorium
Sunday Afternoon
February 9, 1992
3:00 p.m.**

Overture to *Benvenuto Cellini*

Hector Berlioz

The composer Hector Berlioz was philosophically drawn to Benvenuto Cellini—the extravagant Florentine sculptor, goldsmith, musician, military hero, murderer and spinner of incredible yarns—and felt that the centuries that separated the two of them were as nothing. Berlioz saw Cellini as the hero of a grand opera and appealed to his friend, the great French poet and dramatist Alfred de Vigny, for assistance. But de Vigny was too busy with his own work to produce an effective libretto, and as a result, the opera was a total failure at its premiere in 1838.

The overture proved a tremendous success, however, and was greeted with exaggerated applause. It opens with an explosive theme suggesting the fiery temperament of Cellini. The hushed slow section that follows presents several themes representing first the Cardinal who gives Cellini absolution for his sins, then the love duet between Cellini and his beloved Teresa, and finally, the Roman Carnival scene from Act II. For the climax and conclusion, Berlioz combines the Cardinal's melody with the brilliance of trumpet fanfares representing Cellini's military escapades, all supported by full brass and fortissimo scales in the strings.

Symphony No. 1 in C Major

Georges Bizet

Bizet felt obligated to put aside his youthful Symphony in C major, composed while he was a student at the Paris Conservatoire, for fear of revealing the inordinate influence of his mentor, Charles Gounod. From his twelfth year, Bizet was under the spell of the old master, listening to Gounod's pre-"Faust" works, and even arranging Gounod's First Symphony for four-hand piano.

The score of Bizet's symphony was neither published nor, as far as we know, performed during his lifetime. It long lay unnoticed among a pile of Bizet's manuscripts until the composer Reynaldo Hahn bequeathed the manuscript to the Paris Conservatoire in 1933. Later that same year, the acclaimed German conductor Felix Weingartner discovered the manuscript and conducted its world premiere in 1935.

The symphony is cast in the traditional four movements, but the individual characters of the movements remind us of Rossinian energy, Mozartean serenades, Haydnesque rustic trios, and Mendelssohn-like perpetual motion.

Concerto No. 2 in B-Flat Major, Op. 83

Johannes Brahms

"I wish I were sending you something different and better than this hasty line, but there's no help for it right now; what I wanted to tell you is that I have written a tiny little piano concerto with a tiny wisp of a scherzo." This was Brahms' playful way of disclosing to his close friend, Elisabeth von Herzogenberg, the completion of one of the most gigantic piano concertos ever written. The score also went to a man on whose artistic understanding Brahms relied more and more throughout his later career, the Viennese surgeon, Theodor Bilroth.

It was from Dr. Bilroth that we learn much of the background of this concerto. Like many German artists, Brahms was mellowed by his experiences traveling to Italy. Brahms was forty-four when he made his first trip to Italy under the friendly guidance of Bilroth. It was spring and their journey took them as far south as Sicily. On his return to Austria, Brahms sketched the themes of this concerto. This work is far from an Italian work but it does reflect the age-old German nostalgia and affection for the sunlit grace of Italy.

Brahms seems to have put aside his sketches until three years later. Again it was spring. Again he visited Italy, but this time he was his own guide as he revisited Rome, Naples and Sicily. On his forty-eighth birthday he was back in Vienna, and with the Italian spring once more in his veins, he resumed work on the Concerto. Two months later, in July of 1881, the score was finished.

During this second Italian trip, Brahms had written enthusiastically to a German friend of "...the Italian spring turning to summer." The concerto opens with this Italian strength and warmth in the voice of the horn summoning the Austrian mountains to our ears. This concerto is cast in the unusual four movements, rarely seen in a romantic concerto. Included in the formal plan is a second movement scherzo, one that is of symphonic proportions and richness. The third movement has a nocturne-like mood and features a solo cello. The finale is an unorthodox rondo, a fusion of sonata form with sonata-allegro techniques. More retrospective in mood than a traditional concerto finale, the tempo designation, *Allegretto grazioso*, masks a virtuosic piano part that never truly betrays itself until the final return of the rondo refrain where the tempo grows faster and ends the concerto in a set of powerful arpeggios.

Notes by Glenn Block

Next ISU Orchestra Concerts:

Tuesday, March 3, 1992 7:00 p.m. ISU Chamber Orchestra
Bach—Brandenburg Concertos 1 and 6
Vivaldi—Concerto featuring Douglas Rubio, *Guitar*

Sunday, March 29, 1992 3:00 p.m. ISU Symphony Concerto Concert
Featuring winners of the Student Concerto Competition

Personnel

Violin

Nicholas Currie, *Concertmaster*
Carlene Easley, *Principal Second*

Violin

Elisabeth Honn
David Hovorka
Lilianna Klos
Jodi Larson
Deborah Paulsen
Cindy Rocke
Dan Daniels
Jonathan Monhardt

Viola

Jackie Young, *Principal*
Dennis Luna
Stacia Holmes
Kathy Foulson
Christine Bock

Cello

Amy Wiegand, *Principal*
Maria Cooper
Bo Li
Kyung-Mi Lim

String Bass

Brian Dollinger, *Principal*
Michael Govert
Maxie Johnson, Jr.
Jin Kangzhong
Mark Ruesink
Paul Sloth

Flute

Kimberly McCoul, *Principal*
Amy Johnson
Julie Young
Scot Schickel, *Piccolo*

Oboe

Karla Ilten, *Principal*
Mary Mutchler

Clarinet

Mandy Fey, *Principal*
Ami Rainer

Bassoon

Robin Roessle, *Principal*
Christopher Harrison

Horn

Rachel Bettin, *Principal*
Marc Cash
Nancy Traut
Eric Kaiser

Trumpet

Tim McCoul, *Principal*
Jerry Mohlman
Craig Raihala
Johnnie Green

Trombone

Ken Haylock, *Principal*
John Eustace
Matt Kastor, *Bass Trombone*

Tuba

Edward Risinger, *Principal*

Timpani

Todd A. Sheehan, *Co-Principal*
Fonda Ginsburg, *Co-Principal*
Terry P. Peeples

Percussion

Terry P. Peeples, *Principal*
Eric Schmidt

Manager

Dennis Luna

Conducting Assistant

Sandor Benyus